

**DR196: The First American Issue of *Margie*
by Bix Beiderbecke and His Gang
submitted by Albert Haim**

On Sep 21, 1928, Bix and His Gang (Bill Rank, Irving “Izzy” Friedman, Min Leibbrook, Roy Bargo and Lennie Hayton) went to the Okeh recording studios in New York City and waxed three sides: *Rhythm King*, *Louisiana*, and *Margie*. This was to be the last recording session of Bix and His Gang.

Rhythm King and *Louisiana* were issued on Feb 5, 1929, as the two sides of Okeh 41173. Curiously, *Margie*, was not released until Feb 1, 1942, in England on Parlophone R2833. A detailed account of how this came about was presented in this Journal. [1]

The first American issue of *Margie* by Bix and His Gang took place in the summer of 1948 as Special Edition 5013-S by the American Record Corporation. The flipside had *Somebody*

Stole My Gal, recorded by Bix Beiderbecke and His Gang on April 17, 1928, and issued on May 25, 1928, as OKeh 44030.

It will be seen that the record label specifies that this was the "First American Edition" and provided, as expected for a record produced for collectors, three pieces of discographical information: the date of the recording, the matrix number, and the roster of musicians. [2]



The American Record Company, ARC, was the result of the merger in July 1929 of several small record companies: Banner, Cameo, Emerson, and the US branch of Pathe. In Oct 1929, the Consolidated Film Company took control of ARC. In 1931, Warner Brothers leased Brunswick and Vocalion records to ARC. In 1934, ARC purchased the Columbia Records catalogue, including OKeh Records. In 1938, the Columbia Broadcasting System bought ARC from Consolidated Film.

The American Record Corporation name was revived by Columbia in May 1948 by issuing the Special Edition series, a set of recordings produced for the record collectors' market. The sides, pressed from American masters, had been originally recorded in the 1920s and 1930s for Brunswick, Columbia, OKeh, and Vocalion. Most of the recordings in the Special Edition series had been issued previously, but some had been rejected or were not issued at the time. The producer was George Avakian, Columbia's collector specialist, who had previously produced the *Hot Jazz Classic* albums.

The Special Edition series consisted mostly of jazz records by such artists as Louis Armstrong, Bix Beiderbecke, Bunny Berigan, the Boswell Sisters, the Casa Loma Orchestra, Hoagy Carmichael, Russ Columbo, Duke Ellington, Benny Goodman, Al Jolson, Wingy Manone, Johnny Mercer, the Mills Brothers, Helen Morgan, King Oliver, the New Orleans Wanderers, Louis Prima, Bessie Smith, Art Tatum, Ethel Waters and Chick Webb. [3, 4]



References and Notes

[1] "Margie and Bix; the Anatomy of a Song," by Albert Haim, *IAJRC Journal*, Vol 41, No. 4, December 2008.

[2] The drummer and pianist in the Special Collections edition are given as George Marsh and Lennie Hayton, respectively. In fact, the drummer and pianist were Lennie Hayton and Roy Barge, respectively. This was discussed in detail in this Journal: "Drummers in the Recordings of Frank Trumbauer and His Orchestra and Bix Beiderbecke and His Gang 1927-1929: An Anomaly and a Hypothesis," by Albert Haim, *IAJRC Journal*, Vol. 37, No. 2, Spring 2004.

[3] Tyrone Settemier's on line discography, HYPERLINK "<http://www.78discography.com/SpecialEditions.htm>" <http://www.78discography.com/SpecialEditions.htm>[4] Bill-board, May 8, 1948.